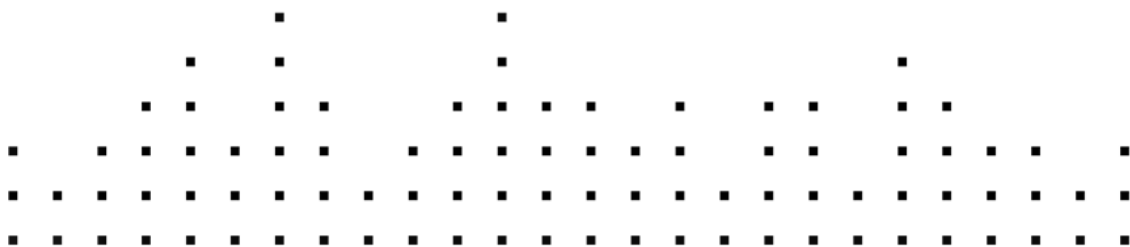




Manual



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Special thanks to the Beta Test Team, who were invaluable not just in tracking down bugs, but in making this a better product.

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1 Welcome to VINTAGE ORGANS

Thank you very much for purchasing VINTAGE ORGANS. This KONTAKT library adds five extensively sampled electric organs to your collection. Furthermore, the sounds have been augmented by powerful performance views, which allow you to easily tweak KONTAKT's on-board effects and parameters.

This documentation will help you use your new KONTAKT library. The Quick-start contains a very brief overview of the layout as well as short tutorials for how to perform common tasks. The successive chapters will give you information about the instruments recorded as well as a more in-depth look at the controls and features of the library.

On behalf of the entire Native Instruments team, we hope that this product will truly inspire you.

2 Quick-Start

2.1 Navigating the Instruments

Each of the instruments provided in this library has three to four pages of controls that allow you to alter different aspects of the instrument. You can navigate between these pages by clicking on the tabs at the bottom of the instrument's performance view. The different pages and their uses are as follows:

1. **Model page:** Here you can see the model of organ you are playing. There are no controls on this page (see figure 2.1).
2. **Organ page:** This is where you control the sound of the organ. It is designed to mirror the controls of the sampled instrument as authentically as possible ([↑4.1, Organ Page](#)).
3. **Amp page:** This page contains the controls related to the processing of the organ sound, with models for amplifiers, cabinets and vintage reverbs ([↑4.2, Amp Page](#)).
4. **Settings page:** On this page you can set up advanced performance options related to the control of the instrument ([↑4.3, Settings Page](#)). This page is not provided for the Transistor Compact Instruments.

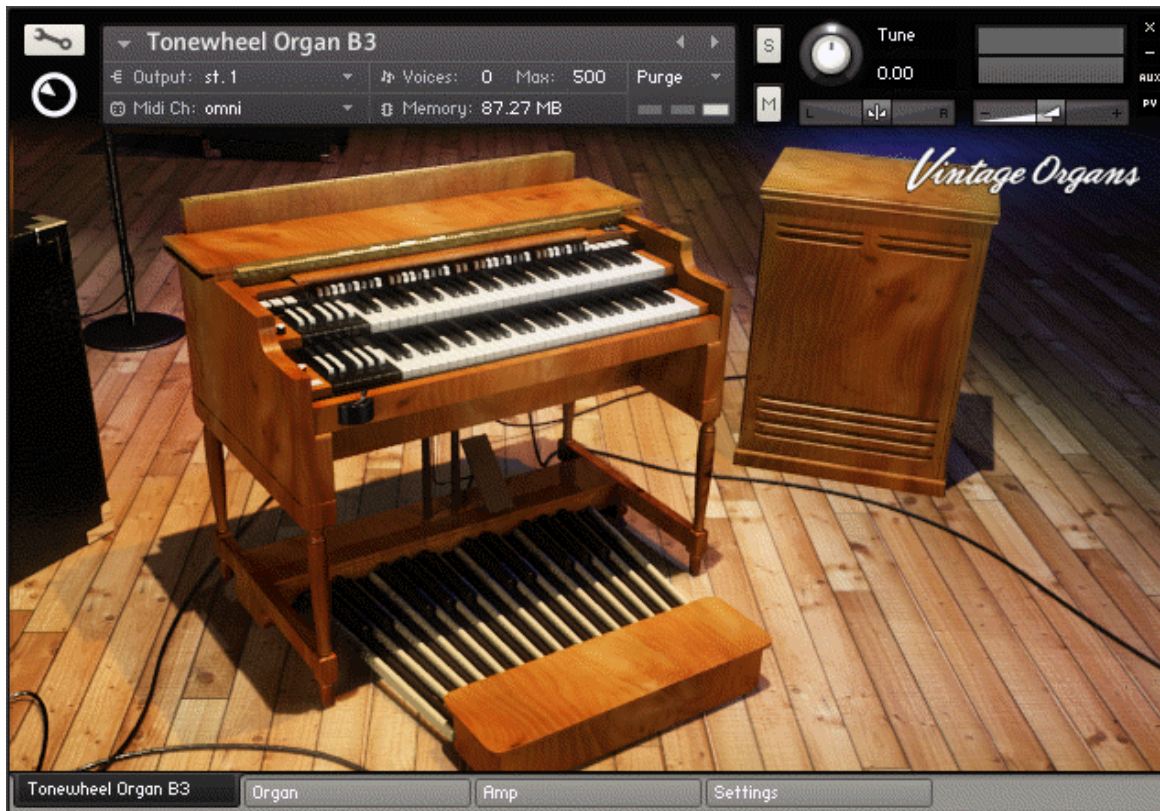


Fig. 2.1 Tonewheel Organ B3 user interface with Model page selected from the Page tabs

2.2 Altering the Sound

The sound altering controls are found on the Amp and Organ pages of all instruments. If you are looking to alter drawbar settings or the character of the organ in an authentic way, you can do this on the Organ page. If you are looking to alter the instruments effects, like EQ and distortion, you can do this on the Amp page.

2.3 Keyswitches and Presets

All of the instruments provided in this library have a selection of twelve organ presets, which are selectable with either the preset knob or using the C0-B0 octave of keys on a MIDI keyboard. The keyswitch control method is activated or deactivated using the C0-B0 button.

The organ presets only affect the controls on the Organ page. This is to emulate the preset control of the original B3 and C3 organs, but has been expanded to control percussion and vibrato settings for more variation during performance.

! It is important to note that the stored organ settings are loaded when the Preset knob is touched or when the keyswitch is pressed. If you make adjustments to a preset and want to store them, simply press the Save button and the changes will be stored into the preset slot. You also need to save the .nki (the KONTAKT instrument file) to make the changes to presets permanent in the instrument.

2.4 Setting Up for Performance

Since four of the five instruments sampled for this library have two manuals, we have provided a number of control options which are accessible between the Organ page and Settings page.

On the Organ page you can select the main mode of control between lower manual only, key-split, MIDI channel split and upper manual only with the MODE knob. You can even switch between these settings during a performance, so you can, for example, flip between the upper and lower manual for different parts of a song while still using the same MIDI channel and key range.

On the Settings page you can further define this control by selecting the MIDI channels from which you will play the manuals (if control is set to MIDI SPLIT), or the point at which the key-split occurs. In order for the MIDI channel split to work, the instrument MIDI channel must be set to Omni.

Setup for Users of Doepfer Organ Controllers

When using the Doepfer d3c controller, it is possible to load a controller preset on the Settings page that instantly maps the correct MIDI controls on the hardware to the relevant controls in the software. Simply go to the Controller Preset dropdown on the Settings page and select Doepfer d3c. All controls will function as expected, except “Keyclick” and “Perc. Harm.”, which have no function as there is no relevant control in Vintage Organs to connect them to. The “Body” and “Bright” controls are mapped to the Mid and High EQ Gain respectively.

If you are using the full Doepfer Organ control system (the d3c and two d3m keyboards) you can also set up the MIDI split function to further emulate a real organ feel. Simply select MIDI SPLIT with the MODE knob on the Organ page and set the main instrument MIDI channel to omni. The default setting is that the upper manual is on MIDI channel 1 and the lower manual is on MIDI channel 2, which should also be the default setup of the Doepfer controllers. If this is not the case, just go to the Settings page and select the desired MIDI channels for your setup.

3 About the Organs

3.1 The Hammond B3, C3 and M3

Arguably the most famous of all electric organ manufacturers, the Hammond organ sound can be heard in a wide variety of genres, from classic rock to gospel and jazz.

Originally a clock-maker, Laurens Hammond applied his developments in mechanics to try to reproduce the sound of a church organ. Within every Hammond Organ are a series of rotating cogs (tonewheels), each with a different number of teeth. As the cogs spin, these teeth pass by a magnetic pickup and induce an alternating current, which can then be sent to a speaker to produce sound. Drawbars could then be used to control the mix of these tones, allowing the player to control the tonality of the organ by mixing harmonics (See section “Drawbar Theory” below for more information).

The B3 and C3 models were the first Hammond Organs specifically built to contain two sets of tonewheels to allow for vibrato and chorus sounds. Although different in style (the C3 being designed for churches and the B3 for homes, studios and touring), the B3 and C3 were mechanically identical and had the same controls. We have sampled both for this pack, due to their electro-mechanical nature, as well as general, unique wear and tear that comes with age, no two Hammond organs will sound perfectly identical, even if they are the same model. In this case you can listen to the two side by side and decide which has the character you prefer for your music.

The M3, however, is a different case. Although powered by the same tonewheel technology, the M3 is a spinet organ, with less keys and less drawbars. Again the character of this sampled organ is unique, but you will notice some other tonal differences due to the lack of fold-back in the M3.

Fold-back was used in the B3 and C3 models to compensate for the mechanical restrictions of the tonewheels. The tonewheels produced at the time could only create tones in a limited range, so for the higher and lower tones, the octaves wrapped around to fill in the space left. In the M3 no such wrap around occurs, so the brightness will decrease in the higher octave and the bass will decrease in the lower octave.

Drawbar Theory

Drawbar organs operate under the same sound generation principals as additive synthesis. In additive synthesis complex tones are generated by combining sine waves (a waveform with only one partial) of different frequencies and amplitudes.

For the Hammond organs, the frequencies of these waves follow a pattern based on the harmonic series. In this series a fundamental frequency acts as the first harmonic, the second harmonic (or first overtone) is twice the frequency of the fundamental (one octave above), the third is three times the fundamental (an octave plus a perfect 5th above), and so on.

The first eight natural harmonics of middle C are:



Fig. 3.1 The first eight harmonics of middle C

The terms used for describing the harmonic content of organs historically comes from pipe organs, where the use of various lengths of pipe determines the tonal characteristics (so a pipe of half the length of another would produce a tone at twice the frequency). Hence, organs have come to use “pipe length” rather than harmonic number to describe sound settings.

On the tonewheel organ, the brown drawbars provide tones that are not natural harmonics of the fundamental frequency, but belong to the harmonic series starting one octave below. That’s why they are often called sub-harmonics.

The “pipe length” settings, and their relationship to the natural harmonics, are illustrated below:

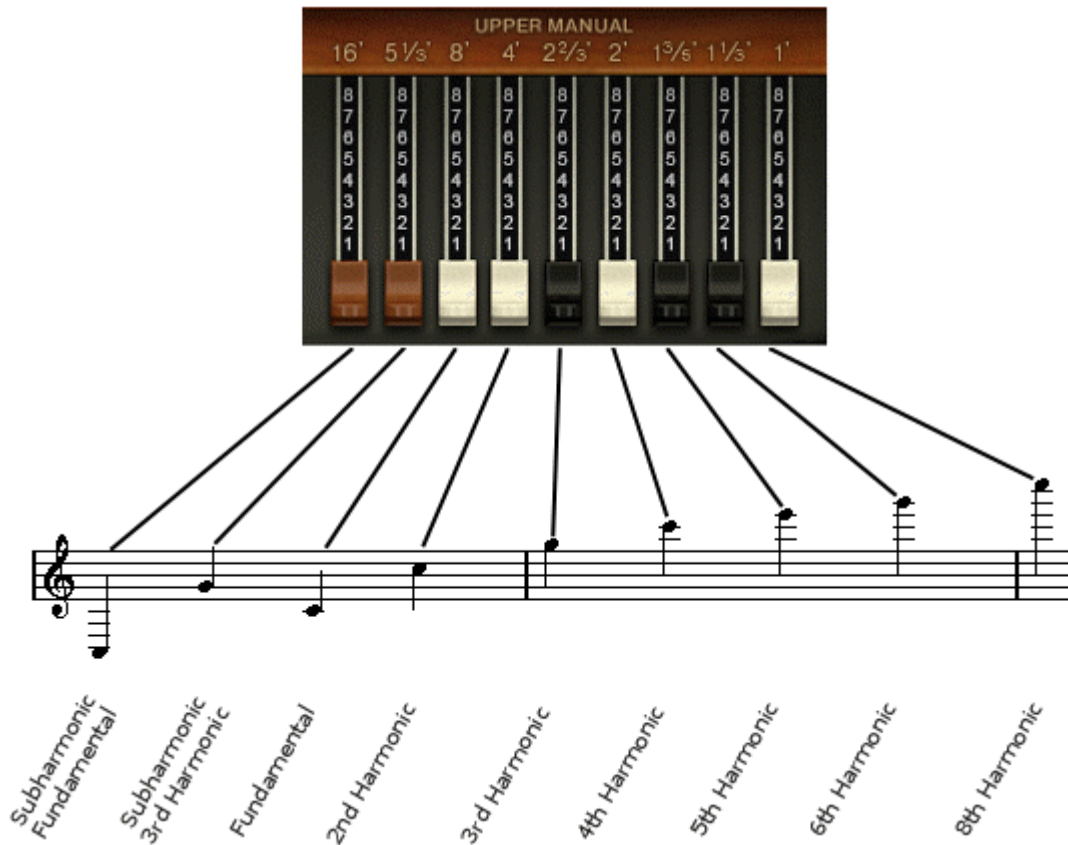


Fig. 3.2 Drawbars and their Harmonics

As we can see in the illustration, drawbars also have a series of numbers marked along each bar. These numbers show the amplitude of each harmonic (the second important part of additive synthesis). In the Hammond organs we have sampled and emulated, the drawbars have nine discrete volume settings from 0 (off) to 8. It is common practice, when writing for drawbar organs, to notate the drawbar settings with a series of numbers representing the volume level of each drawbar, in the format 88-8888-888 (this example would be all of the bars at full volume).

3.2 The Vox Continental

Introduced in 1962, the Continental was one of the first and remains one of the most famous combo organs. It was designed originally as a low-cost, low-weight touring alternative for the larger Hammond organs, but had a unique character that was popularized by 60s pop acts such as The Doors, The Monkees and The Animals.

The original Vox Continental had one manual, six drawbars and a vibrato on/off switch, though later models would contain additional manuals and percussion controls. For this library we have sampled a Vox Continental II, with two manuals and no percussion.

The sound of the Continental (and most other combo organs) was not produced in any electro-mechanical way, like with the Hammond tonewheel organs, but with transistor based circuitry. This not only decreased the size and weight, but altered the characteristics of the sound produced. The tone generation of these combo organs were produced by filtering a square wave, with each key having its own oscillator and filter circuitry.

The drawbars of the continental work differently from those of the tonewheel organs. Four of the six drawbars control the harmonics 16', 8', 4', IV (with IV representing a mixture of the 3rd, 4th, 5th and 8th harmonics). The remaining two drawbars, labelled ~ and M, control the different timbres for the harmonics. The two tone types you have control over are flute (a sine wave) and reed (with a more buzzy character, somewhere between a triangle or square wave) respectively.

The Vox Continental II offered one extra drawbar for the upper manual to better control the higher harmonics, the lower manual kept the standard six drawbars. So if you desire the original, single-manual continental sound, it is recommended to use the lower manual only in your setup.

3.3 The Farfisa Compact

Italian Accordion manufacturer Farfisa released their first combo organ in 1964, after the success of the Vox Continental. It was used by many as a cheap alternative to the Continental, but has also made appearances in recordings by high profile artists such as Pink Floyd, Elton John and Led Zeppelin.

The Compact series differs from the other organs in this pack in that it has no drawbars; all of the timbre and tonal control is done via switches.

Like the original Continental, the Farfisa Compact only has one manual, but, unlike other organs, the lowest octave of the manual was designed to produce its own tone, to mimic the pedals of a larger organ. The bass octave had no tonal controls, only volume switches. Many variations of the Compact were made, but for this library we have sampled an original standard model. This model contained a tube pre-amp to drive an internal spring reverb unit. The reverb settings were controlled with two switches that sat beside the three vibrato control switches. The Compact is also the only single manual organ sampled for this library.

4 Interface Overview

4.1 Organ Page

The Organ page is where you can find all of the controls found on the original organs we have sampled. Here you can control the drawbars and other sound controls. This page differs from organ to organ. See the following sub-chapters for a description of the individual organs' Organ pages.

4.1.1 Tonewheel Organs B3 and C3

The B3 and C3 share the same Organ page controls.



Fig. 4.1 The Organ page for the B3

- Along the top you will find the **drawbars**. These control the volume levels of their respective tonewheels (see section “Drawbar Theory” in chapter [3.1, The Hammond B3, C3 and M3](#) for more information). If Mute Inactive on the Settings page is turned

on, the drawbars will not work in real-time when going from a value of 0 (off) to another value. However, they will work in real-time in all cases when the drawbar is starting from any value other than 0.

- To the bottom left of the page is the **Rotator** switch, which controls the **rotator speed**. The Rotator effect emulates the sound and control of a Leslie speaker and has two states: **Fast** and **Slow**. By default, this switch can also be controlled by the modwheel. Additional Rotator controls can be found on the Amp page. This control will not change the sound if the Rotator effect is turned off.



Fig. 4.2 The lower section of controls.

- In the **Vibrato section** of the page, the **VIBRATO LOWER** and **VIBRATO UPPER** switches activate or deactivate the vibrato for their respective manuals and the **V-C** selector sets up the depth and style of vibrato for both. Turning on vibrato for the lower manual also activates vibrato for the pedal sounds as well. The numeric values of the **V-C** knob represent the depth of the pitch modulation and the letters **V** and **C** stand for **Vibrato** and **Chorus**, respectively. *Vibrato* settings mean that you only get the pitch modulated signal and *Chorus* settings give you this signal mixed with a steady tone, producing an ensemble type effect. The vibrato controls are affected in a similar way to the drawbars if **MUTE INACTIVE DRAWBARS** from the Drawbar options section in the Settings page ([↑4.3.2, Drawbar Options](#)) is turned on.
- The **PRESETS** knob selects and loads twelve different **presets for the organ controls** (this includes all drawbars as well as the Vibrato and Percussion controls). The **C0-B0** button activates the keyswitch control of this knob. If you make changes to a preset and want to store this into the knob, just press the save button after you have finished editing.

! Note that the .nki (the KONTAKT instrument file) will also need to be saved to make these changes permanent for the next time you open the instrument.

- The **Percussion switches** for the B3, C3 and M3 effect only the upper manual, as was the case with the original organs. When active, the percussion adds a monophonic envelope either to the 2nd or 3rd harmonic, depending on the setting of the PERCUS HARMON (Percussion Harmonic) switch on the right. The depth and speed of the envelope are controlled by the PERCUS VOLUME (Percussion Volume) and PERCUS DECAY (Percussion Decay) switches. In the real B3 and C3, the percussion would deactivate the highest (1') drawbar. You have the option of enabling this behavior in the Settings page.
- The **MODE** selector lets you specify how you play the instrument. Setting it to **LOWER** or **UPPER** will make your MIDI keyboard or sequencer control only the Lower or Upper manual. **MIDI SPLIT** allows you to use different MIDI channels to play the two manuals (you can specify the channels in the Settings page). **KEY SPLIT** sends the notes below the split key to the lower manual and notes including or above the split key to the upper manual.
- The final control is the **SWELL** slider. This is designed to mimic the volume/expression pedal of the original B3 and C3. It is hard-wired to MIDI controller 11.

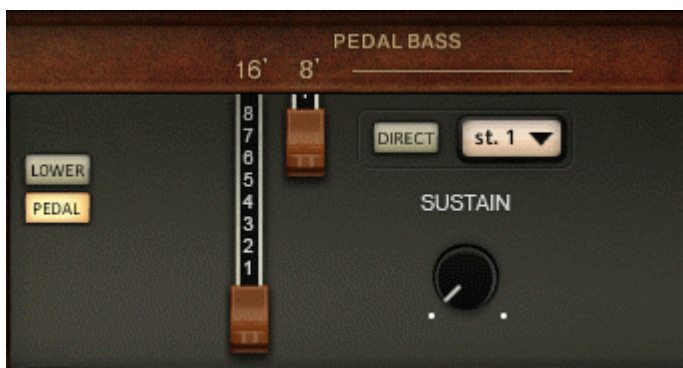


Fig. 4.3 Pedal Bass controls for the C3

If you select the Pedal view using the **PEDAL** button to the left of the drawbars, you will see the **PEDAL BASS** controls replacing the drawbars for the lower manual. There are two drawbars that control the harmonics of the pedal bass sound. The **DIRECT** button allows you to

route the pedal bass so that it can bypass the effects of the instrument. You can specify which of KONTAKT's outputs it will be routed to from the dropdown menu to the right of the button.

The SUSTAIN knob adjusts the decay time of the pedal bass and, when set to any value other than 0, will make the bass monophonic.

4.1.2 Tonewheel Organ M3

The M3 Organ page is similar in many ways to the B3 and C3 pages, but with two main differences: the lower manual drawbars and the lack of pedal controls.

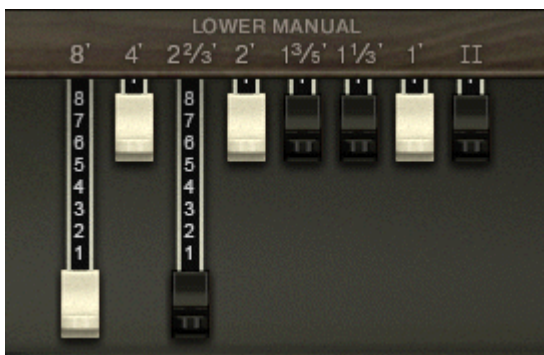


Fig. 4.4 The lower manual drawbar controls for the M3

The lower manual for the M3 has only eight drawbar controls, but still these controls manage the amplitude of nine tonewheels. This is because the highest drawbar (labelled II) actually controls the amplitude of the two highest harmonics.

4.1.3 The Transistor Continental



Fig. 4.5 The Organ page of the Transistor Continental

The top portion of the Transistor Continental's Organ page is where you find the drawbars, which control the tonality and timbre of the two manuals. The dark drawbars control the main volume levels of the two oscillator types, with ~ controlling a sine wave type sound (flute) and M controlling a more buzzy sound (reed). The harmonics for both of these oscillator shapes are controlled with the lighter drawbars.

If MUTE INACTIVE DRAWBARS on the Settings page is turned on (see [↑4.3, Settings Page](#) and [↑4.3.2, Drawbar Options](#)), the drawbars will not work in real-time when going from a value of 0 (off) to another value. However, they will work in real-time in all cases when the drawbar is starting from any value other than 0.

Like the original Vox Continental models, this instrument has only one VIBRATO ON/OFF switch (0/1). Beside this is the BASS Volume knob, which controls the volume of the lower octave of the instrument (this octave is not connected to any drawbars, vibrato or envelope controls).

The **PRESETS** knob selects and loads twelve different presets for the organ controls, which includes all drawbars as well as the vibrato controls). The **C0–B0** button activates keyswitch control of this knob. If you make changes to a preset and want to store this into the knob, just press the save button after you have finished editing (please note that the nki will also need saved to make these changes permanent for the next time you open the instrument). The **MODE** selector knob lets you specify how you play the instrument. Setting it to **LOWER** or **UPPER** will make your MIDI keyboard or sequencer control only the Lower or Upper manual respectively. **MIDI SPLIT** allows you to use different MIDI channels to play the two manuals (you can specify the channels in the Settings page, see [↑4.3, Settings Page](#)). **KEY SPLIT** sends the notes below the split key to the lower manual and notes including or above the split key to the upper manual.

The final control is the swell slider. This is designed to mimic a volume/expression pedal. It is hard-wired to MIDI controller 11.

4.1.4 The Transistor Compact



Fig. 4.6 The Transistor Compact Organ controls.

The Farfisa Compact is unique in this library in that it has no drawbar controls, almost all of the organ parameters are controlled by switches. However, like the other organs, the top row of controls effects different harmonics and sounds produced by the instrument.

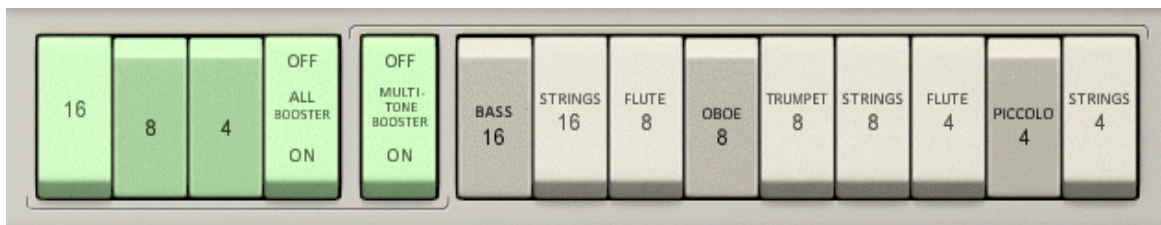


Fig. 4.7 The voice control switches

The most important switch of the voice controls is the **MULTI-TONE BOOSTER**. When this is set to **ON**, the green switches to the left become active, if it is set to **OFF**, the grey switches to the right become active. The grey switches are basic in operation and simply activate or deactivate certain sounds for the three different harmonics. The green, multi-tone controls work in a slightly different manner. The three controls labelled 16, 8, and 4 activate (or deactivate respectively) the different harmonics. The fourth switch, **ALL BOOSTER**, opens/closes the filter on these harmonics. Because of the nature of this operation, turning the **ALL BOOSTER** on or off can cause a change in volume as well as spectrum.

Again, the Mute Inactive function works for this organ as it does with the other organs.

For the Vibrato there are three switches: one for speed (**SLOW** or **FAST**), one for depth (**LIGHT** or **HEAVY**) and one **ON/OFF** switch.

Beside the **VIBRATO** controls are the **REVERB** controls. Here you can select the length of the reverb (**MEDIUM** or **LONG**) and activate or deactivate it using the **ON/OFF** switch. Further reverb controls can be found on the Amp page for fine tuning of the sound. Note that the reverb length controls on the Organ and Amp pages are linked.

The **BASS** knob controls the volume of the lowest octave of notes. This octave is unaffected by the top row of switches.

The **PRESETS** knob selects and loads twelve different presets for the organ controls (this includes all switches as well as the Bass volume). The **C0-B0** button activates keyswitch control of this knob. If you make changes to a preset and want to store this into the knob, just press the save button after you have finished editing.



Please note that the .nki will also need to be saved to make these changes permanent for the next time you open the instrument.

The final control is the **SWELL** slider. This is designed to mimic a volume/expression pedal. It is hard-wired to MIDI controller 11.

4.2 Amp Page

On the Amp page you can find all of the controls related to the processing of the organ sound.

4.2.1 Organ Controls



Fig. 4.8 The Organ Controls

The Organ Controls give you options that were not available on the original organ models, but are standard in most virtual instruments. With the **VELOCITY** control you can specify the velocity sensitivity of the instrument. The **ATTACK** and **RELEASE** knobs alter the attack and release times of the volume envelope respectively. In the first 10-20% of the control, the **ATTACK** and **RELEASE** reduce the volume of the key-click sound of the organ without adding too much of a fade in or out. This can be nice to soften the sound of the organ without changing the envelope completely.

4.2.2 Tube Amplifier



Fig. 4.9 The Tube Amplifier Controls

The **TUBE AMPLIFIER** section gives you a selection of controls you would expect to find on an instrument pre-amp or amp head.

The first row of controls let you shape the overdrive emulation.

- The **VINTAGE/MODERN** switch allows you to select between a modern or vintage overdrive style, with modern being a heavier, more distorted character, and the vintage being a mellow, saturation overdrive.
- The **DRIVE** knob then controls the overdrive amount
- The **TONE** knob alters the tonal character of the drive. Turning the **TONE** knob to the right increases high frequency distortion and lowers the low frequencies, turning it to the left increases the low end, but decreases the high end. A central setting is neutral.
- For better control over the tonal character, there is also a fixed 3-band EQ (**BASS**, **MID**, **TREBLE**), which allows you to increase or decrease the gain of the low, mid and high frequencies.

4.2.3 Rotor



Fig. 4.10 The Rotor controls of the Vox and Farfisa

The **ROTOR** effect comes after the **TUBE AMPLIFIER** and simulates the rotary effect of the Leslie speaker. These are advanced controls that are normally not available on a real Leslie cabinet.

- On the Vox and Farfisa instruments, the rotor speed switch is available here (**FAST/SLOW**). It works in the same way as the **ROTATOR** control on the B3, C3 and M3 Organ pages.
- For all organ models there is an **ON/OFF** switch, acceleration control for both the top (treble) and low (bass) speakers (the acceleration defines the rate at which the rotor goes from its slow setting to the fast setting, or vice versa, when the Speed switch state is changed).

- The **BALANCE** knob then sets the volume balance between the high and low speakers. When the control is all the way to the left, only the bass speaker is heard, when it is set to the far right, only the high speaker is heard, and a middle setting is a 50/50 mix of the two.

4.2.4 Cabinets



Fig. 4.11 The Cabinet Controls

The **CABINET** area allows you to select from a collection of modeled cabinets. Setting the cabinet to *D.I.* bypasses the cabinet effect, giving you the clean signal from the Amplifier and Rotor.

The **AIR** control adds a simulated distance between the microphones and the cabinet.



Note that the **AIR** control will not have any effect if the cabinet is set to *D.I.*.

4.2.5 Reverb



Fig. 4.12 The Reverb Controls

In this area you can control the reverb settings of the instrument. The reverbs used in the Vintage Organs library are impulse responses taken from real vintage equipment: a large plate and a spring.

- The reverb type (PLATE/SPRING) and size (LONG/SHORT) are selected with two switches (in the Farfisa instruments the size selector switch is duplicated on the main Organ page).
- The **AMOUNT** control sets the volume level of the effect signal.

4.3 Settings Page

The Settings page for the organs contains advanced controls for setting up control of the instruments.

4.3.1 Controller Options

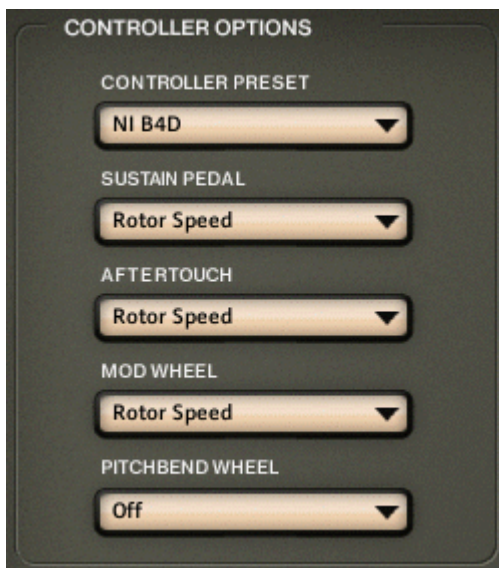


Fig. 4.13 B3, C3 and M3 Controller Options

In this area you can specify how the MIDI controllers interact with the instrument.

! MIDI controller 11 is hard-wired to the swell control.

The MOD WHEEL, SUSTAIN PEDAL and AFTERTOUCH can be routed to various destinations selected from their respective drop-down menus.

The PITCHBEND WHEEL drop-down, which is only available on the Tonewheel organs, has two unique options for how it interacts with the instruments:

- Selecting *Rotor Speed* allows you to switch the rotor speed when you move the pitchbend control to either apex. Unlike the sustain pedal, aftertouch and modwheel, moving the pitchbend acts as a toggle, so when you release it and let it return to the central value, the rotor speed remains at whichever rate you last selected. This can be a nice option to use if your MIDI controller has a spring-loaded modwheel.

- Selecting *Adjust Drawbars* means that the pitchbend control will affect the amplitude of all active drawbars. Sending positive pitchbend values will increase the amplitude of the active drawbars and sending negative values will decrease the amplitude of the active drawbars. This can act as a nice expressive tonal or amplitude modulator.

There are also preset controller setups available if you own a dedicated organ controller like Native Instruments discontinued B4D or the Doepfer d3c. These controller setups will not affect the other controller options you have selected (see chapter [↑2.4, Setting Up for Performance](#) for more information).

4.3.2 Drawbar Options

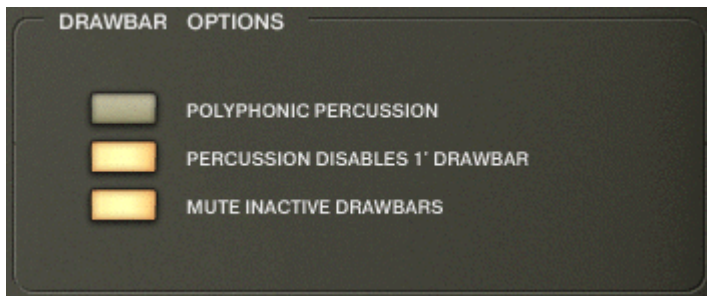


Fig. 4.14 Drawbar Options for the B3, C3 and M3

For the B3, C3 and M3, the drawbar options are the same.

- Here you have the option to make the percussion polyphonic (which is not the case in the original instruments).
- You can also change the behavior of the interaction between the percussion and the highest (1') drawbar. In the original organs the percussion would deactivate the top drawbar, but here you have the option to deactivate this behavior.
- A Mute Inactive control is available on all organs (though in the Farfisa instruments it is positioned on the Organ page). This control, when active, deactivates the playback of samples that have their drawbars set to 0. The advantage of this is that it reduces the strain on your computer's hard disc; the disadvantage is that some real-time control over the drawbars is not available while playing.

4.3.3 Manuals

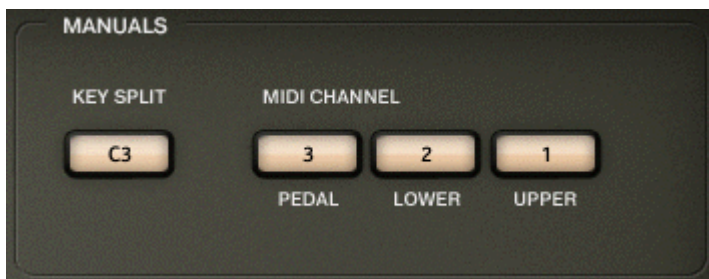


Fig. 4.15 Manual settings for the B3 and C3

The **MANUALS** area of the Settings page is for specifying the options of the **MODE** knob from the Organ page of the instruments with more than one manual.

If the **MODE** is set to **KEY SPLIT**, then this key is specified here. Any note above or including this note will play the upper manual, any note below this one will play the lower manual.

If **MODE** is set to **MIDI SPLIT**, then the MIDI channels of the different manuals can be set here. Please make sure that the main instrument MIDI channel is set to omni before using the MIDI split options.

5 Credits

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All samples recorded by Native Instruments